



D. SCARLATTI

12 SONATAS

Transcribed for Guitar by
Leo Brouwer

ギターのための

D. スカルラッティ

12のソナタ

レオ・ブローウェル編曲

♪

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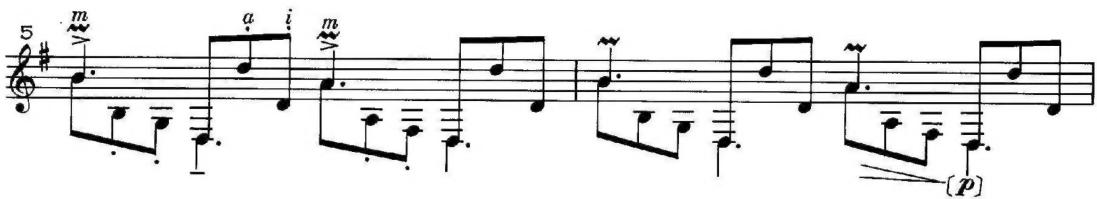
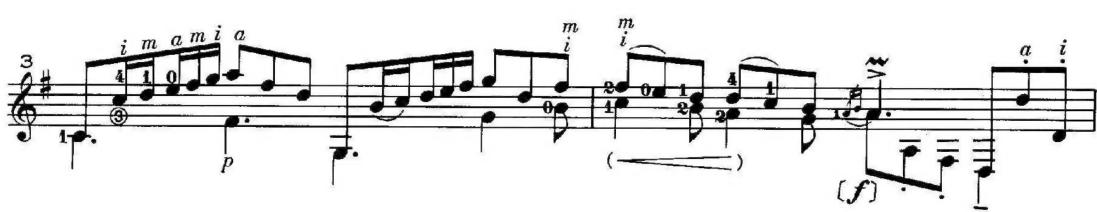
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Sonata in G major L.387/K.14

⑥=D

Vivo

C.12



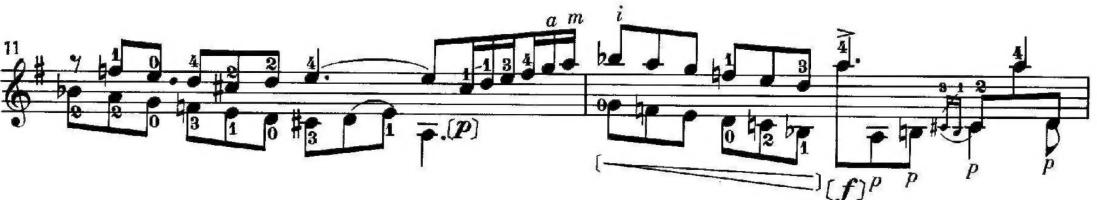
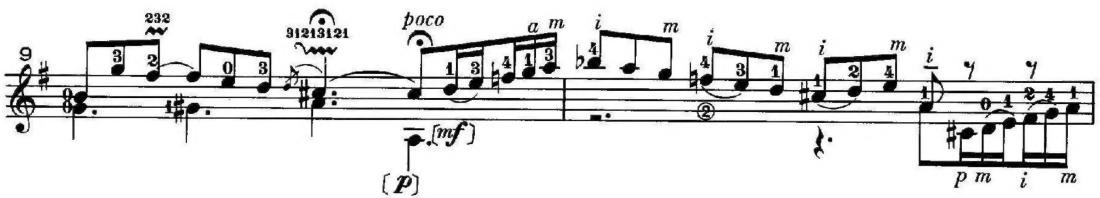
C.2



232

poco

81213121



13

15

p

17

p

20 C.7

f(p)

II volta

p

legato

C.2

Ossia:

22

p

a m i *m i* *m i*

a m i *a m i*

a m i *a m i*

C.2

25

p

a m i *m i* *m i*

a m i *a m i*

a m i *a m i*

C.2

27

p

f

C.7

Sonata in A major L.238/K.208

15 *tr* C.4
 (2nd time) C.2 1 2 4 3 1 C.4 3 8 0

17 C.3

20 Ossia: (C.V.)

22 *tr*

24 C.7 4 2 5 2 0 *tr*
 Ossia: as 1st time for repeating
 Ossia: *p*

*) 1st time ornament 3 1 6

Sonata in D major L.162/K.178

⑥=D

Allegro

6.2

stacc.

C.5

7.2

12.2

17.2

23.2

29.2

35.2

Ossia:

41

p

47 Ossia: C.2 → (metallic)

52 (son. naturale) C.4

58 C.2 C.5 C.5 ②

64 C.7 C.5 C.7 C.5 C.7

69 C.7 C.5 C.7 C.5

74

Sonata in E major L.257/K.206

26 C.4

30 C.2 [metallic]

34 C.3 C.5 C.2 C.2 1 C.2

38 C.5 C.7

42 C.2 3 C.7

46 C.2 3 2 C.2 C.2

50 C.2 C.2

54 C.4 C.4

Ossia : 

58 C.4 C.4

tr. 1. 2. C.7

[Pecho]

62 C.4 C.9

67 C.4

71 C.9 C.9

75 C.9

79 C.7 C.4 C.2 C.6

83 (s.pont.)

84 C.3 poco

Ossia :

91 **C.3**

95 **C.4**

100

104 **C.7**

108 **C.2**

112 **C.2**

117 **C.2**

121 **1.** **2.**

Ossia :

Sonata in D major L.418/K.443

Sheet music for a sonata in D major, L.418/K.443, featuring 10 staves of musical notation. The music is in common time and consists of the following measures:

- Measures 1-4: Treble clef, 2 sharps. Measure 1: 1-3. Measure 2: 2 1 2 0 2. Measure 3: 2 4. Measure 4: 1-3.
- Measures 5-8: Treble clef, 2 sharps. Measure 5: 2 1 2 0 2. Measure 6: 3 2 1 0 2. Measure 7: 2 1 2 0 2. Measure 8: 3 2 1 0 2.
- Measures 9-12: Treble clef, 2 sharps. Measure 9: C.3. Measure 10: C.2 son.ord. Measure 11: met. Measure 12: met.
- Measures 13-16: Treble clef, 2 sharps. Measure 13: sf metallic. Measure 14: dolce legato. Measure 15: met. C.2. Measure 16: met. C.2.
- Measures 17-20: Treble clef, 2 sharps. Measure 17: f. Measure 18: f. Measure 19: C.7. Measure 20: C.7.
- Measures 21-24: Treble clef, 2 sharps. Measure 21: C.7. Measure 22: C.7. Measure 23: C.5.
- Measures 25-28: Treble clef, 2 sharps. Measure 25: a i p. Measure 26: a. Measure 27: 0 1. Measure 28: 0 2.

Articulations and dynamics include: 1-3, 2 1 2 0 2, 3 2 1 0 2, 1-3, C.3, C.2 son.ord., met., met., sf metallic, dolce legato, met. C.2, met. C.2, f, f, C.7, C.7, C.7, C.5, a i p, a, 0 1, 0 2, 1-3, 2 1 2 0 2, 3 2 1 0 2, 0 1, 0 2.

32 C.5

36 C.1

40 met. son.ord. met. son.ord.

44 met. son.ord. met. son.ord.

48 mf

54 C.4

59 C.4

63 8 4 1 8 10

67

71 met. met. met. C.5

76 2:02 C.1

80 C.3 C.3

85 C.6 C.5 C.1

90 C.3 C.6 C.5

bis. 95 0.40
mp 4
f mp 4
99 1.31 5
p i 5

Sonata in G major L.103/K.259

Sheet music for piano, page 13, measures 13 to 20. The music is in 3/4 time, key of G major. The page shows two staves of music with various dynamics, fingerings, and performance instructions like 'tr.', 'mf', 'p cresc.', 'f', 'C.1', 'C.2', and 'p più stacc. dolce'.

23 C.2 a m $i a m$ $p a m$ C.2 > 0 C.2 $>$
legato $[pp\text{ dolcissimo}]$

26 C.2 C.2 $m i$
p i p

29 C.2 2 cresc. C.7 $i p m i$ f

32 C.7 $2 3 1$ $4 3 2$ 5 $\text{f} \text{ (5)}$ $2 1 2 3$ $4 3 2$ 5

36 f dim. C.8 $2 1 2 3$ $4 3 2$ 5

39 C.8 $1 2$ $3 4$ tr p

42 C.3 C.3 C.3 C.2 tr

Sonata in G major L.349/K.149

48 C.5

52 breve p i ($p m$) C.2 a tempo C.2

56 cediendo

60 C.2 C.3

62 i a m i p m i a m i m i C.2

65 C.3

68 C.3 C.3

Ossia :  

Play ornament as 2nd time
End

Sonata in A major (Orig : E \flat) L.203 / K.474

Sheet music for a Sonata in A major (Orig : E \flat) L.203 / K.474, featuring six staves of musical notation. The music is in 2/4 time and consists of six staves, each with a different dynamic marking and fingerings.

Staff 1 (Measures 1-3): (tr) 4 2 0, C.4, C.7. Fingerings: 4 2, 0, 1, 4, 2, 1, 4 2 3. Dynamics: (tr), C.4, C.7.

Staff 2 (Measures 4-6): C.9. Fingerings: 4 2 1, 0, 1 3 4, 1 3 4, 1 2 4, 2 1, 0, 4 2 1. Dynamics: C.9.

Staff 3 (Measures 7-9): C.5. Fingerings: 4, 2, 0, 1 2 0, 2, 0. Dynamics: C.5, m i m a i m, p.

Staff 4 (Measures 10-12): C.5. Fingerings: 3 2, 3 0, 6. Dynamics: C.5, tr.

Staff 5 (Measures 13-15): C.4, C.5, C.2. Fingerings: 4 2, 2 3, 4 3 4 1. Dynamics: C.4, C.5, C.2.

Staff 6 (Measures 16-18): C.7, C.2. Fingerings: 0, 2, 3, 2, 3, 2, 3, 2. Dynamics: C.7, C.2.

Sheet music for a musical instrument, likely a harp or celesta, featuring six staves of music with various dynamics, fingerings, and performance instructions. The music is in common time and includes the following measures:

- Measure 38: Treble clef, key signature of 4 sharps. Fingerings: 1, 2, 3, 4, 5, 6. Dynamic: C.4 .
- Measure 40: Fingerings: 2, 1, 2, 1, 2, 3, 3, 4, 5, 0. Dynamic: C.9 . Performance instruction: *tr*.
- Measure 43: Fingerings: 3, 4. Dynamic: C.9 .
- Measure 45: Fingerings: 4, 5. Dynamic: C.9 . Performance instruction: *tr*. Fingerings: 6, 2, 1, 4, 2. Fingerings: 12. Dynamic: harm. 12 .
- Measure 47: Fingerings: 4, 5. Dynamic: C.9 .
- Measure 50: Fingerings: 4, 5. Dynamic: C.9 . Fingerings: 3, 4. Dynamic: C.9 . Fingerings: 4, 2. Dynamic: C.9 .
- Measure 53: Fingerings: 1, 2, 4, 2, 1, 4. Fingerings: 4, 4. Fingerings: 4, 4, 4, 4. Dynamic: C.7 . Fingerings: 2, 2. Dynamic: tr . Fingerings: 2, 2. Dynamic: C.7 . Fingerings: 3, 3. Dynamic: stacc.

Sonata in D major (Orig : B \flat) L.497 / K.544

⑥ = D

<img alt="Musical score for the first movement of the Sonata in D major. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece. The first staff starts with a 2/4 time signature, indicated by a '2' above the staff. The second staff starts with a 4/4 time signature, indicated by a '4' above the staff. The third staff starts with a 7/8 time signature, indicated by a '7' above the staff. The fourth staff starts with a 10/8 time signature, indicated by a '10' above the staff. The fifth staff starts with a 14/8 time signature, indicated by a '14' above the staff. The sixth staff starts with a 17/8 time signature, indicated by a '17' above the staff. The music features various note values including eighth and sixteenth notes, and rests. The score is annotated with various numbers (e.g., ⑥, ②, ④, ⑤, ⑥, C.6, 211) and symbols (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 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20

23

26

29

33

36

39

tr

2.11

cresc.

f

3.1 4.2

0.7

2.11

3.1 4.2

0.7

tr

p

Sheet music for piano, page 27, measures 25-30. The music is in 2/4 time with a key signature of two sharps. Measure 25: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 26: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 27: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 28: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 29: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 30: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 31: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 32: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 33: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 34: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 35: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 36: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 37: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 38: 1 eighth note, 4 sixteenth notes, 2 eighth notes. Measure 39: 1 eighth note, 4 sixteenth notes, 2 eighth notes.

Sonata in D minor L.366 / K.11

Sheet music for a solo instrument, likely a woodwind, featuring six staves of music with various dynamics, fingerings, and performance instructions. The staves are numbered 1 through 12. Staff 1 starts with a dynamic 'p' and fingerings '3 4 1 4'. Staff 2 begins with '3 4 1 4 2'. Staff 3 includes a instruction 'Play 2nd time' above the staff. Staff 4 starts with '3 2 0'. Staff 5 begins with '2 2 0' and includes dynamics 'p', 'm', 'i', 'p', and 'p'. Staff 6 starts with '3 4 1 4'. Staff 7 begins with '2 2 0' and includes dynamics 'p', 'm', 'i', 'p', and 'p'. Staff 8 begins with '3 4 1 4'. Staff 9 begins with '2 2 0'. Staff 10 begins with '3 4 1 4'. Staff 11 begins with '3 4 1 4'. Staff 12 begins with '3 4 1 4'.

Sheet music for a musical instrument, likely a woodwind, featuring eight staves of music with various dynamics, fingerings, and performance instructions. The music is in common time and includes the following staves:

- Staff 1 (Measures 14-15): Fingerings 0, 2, 2, 3, 4, 0, 2, 3, 3, 1; dynamic C.3.
- Staff 2 (Measures 16-17): Fingerings 2, 3, 4, 0, 4, 3, 3, 1; dynamic C.5.
- Staff 3 (Measures 18-19): Fingerings 2, 3, 2, 3, 3, 1; dynamic C.7.
- Staff 4 (Measures 20-21): Fingerings 2, 3, 3, 1; dynamic C.5.
- Staff 5 (Measures 22-23): Fingerings 2, 3, 3, 1; dynamic C.4.
- Staff 6 (Measures 24-25): Fingerings 2, 3, 3, 1; dynamic C.5.
- Staff 7 (Measures 26-27): Fingerings 0, 3, 2, 0, 2, 1; dynamic C.3.
- Staff 8 (Measures 28-29): Fingerings 0, 3, 2, 0, 2, 1; dynamic C.5.

The music concludes with an *Ossia:* section starting at measure 29, which provides an alternative way to play the notes.

Sonata in E major L.23/K.380

A musical score for piano, page 10, showing two staves. The left staff begins with a dynamic (f) and a 2/4 time signature, featuring a eighth-note pattern with slurs and grace notes. The right staff begins with a dynamic (p) and a 3/4 time signature, also featuring eighth-note patterns with slurs and grace notes. The music continues with a series of eighth-note patterns across both staves.

7

C.2

p

19 C.2

22 C.4

25 C.2

27

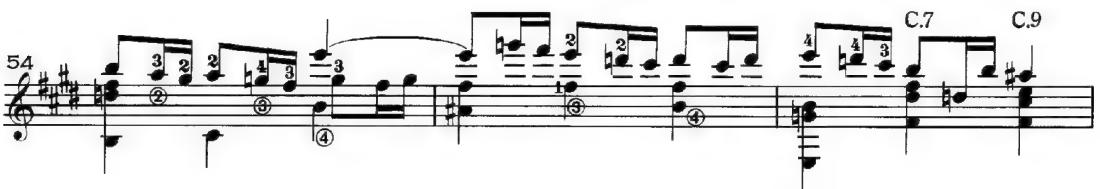
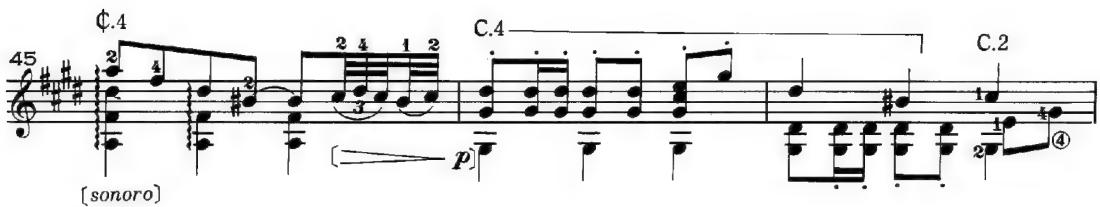
30

33 C.2 (metallic) dolce

C.7 metallic (un poco staccato)

36

**)

dolce

60

63 *p m*

65

68

71 *p i* *a* *(f)* *(p)*

74 *C.7 tr* *(f)* *(6)* *(5)*

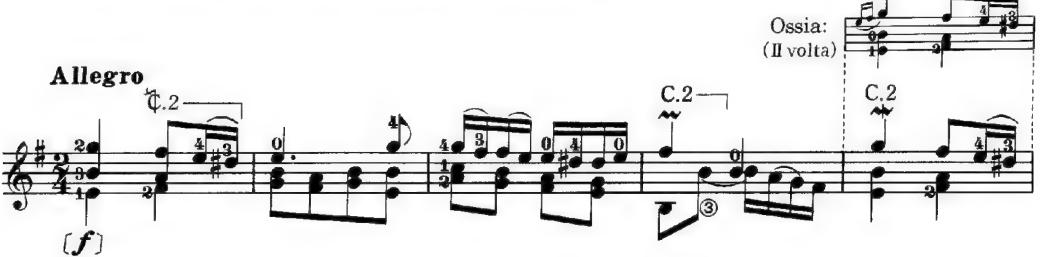
76 *C.7 tr* *(p)* *(6)* *(5)*

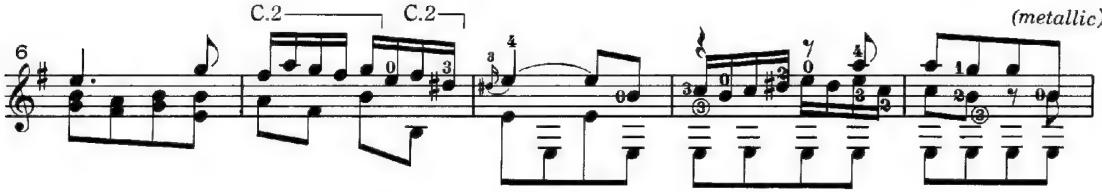
This image shows six staves of musical notation for a solo instrument, likely trumpet, arranged vertically. The notation includes various note heads, stems, and beams. Performance instructions and dynamics are indicated throughout the staves. Staff 1 (measures 60-61) features sixteenth-note patterns and dynamic markings. Staff 2 (measures 62-63) includes a dynamic *p m* and a grace note instruction *3 2*. Staff 3 (measures 64-65) shows eighth-note patterns and sixteenth-note chords. Staff 4 (measures 66-67) continues the sixteenth-note patterns. Staff 5 (measures 68-70) includes dynamics *p i* and *a*, and performance instructions *(f)* and *(p)*. Staff 6 (measures 71-73) features sixteenth-note patterns and dynamic *C.7 tr*. Staff 7 (measures 74-76) concludes with sixteenth-note patterns and dynamic *C.7 tr*.

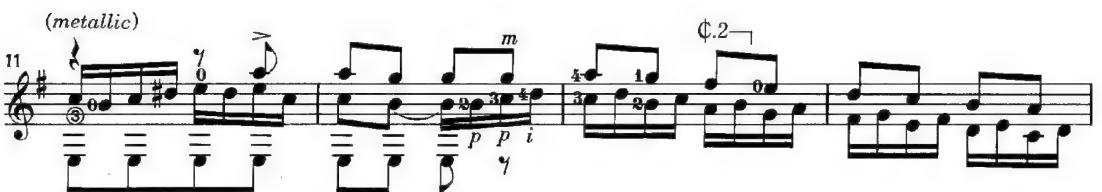
Sonata in E minor (Orig : F) L.383 / K.19

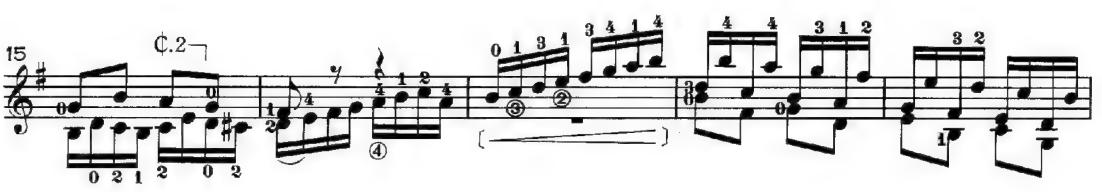
Allegro

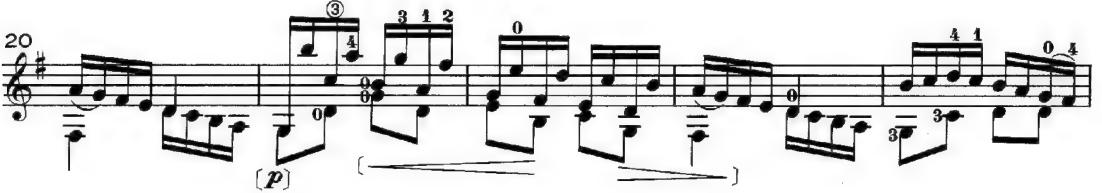
Ossia:
(II volta)

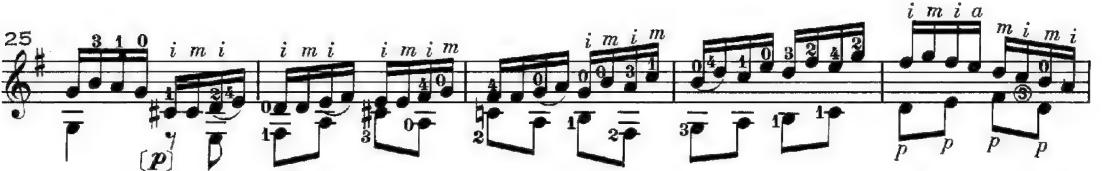
1. 

2. 

3. 

4. 

5. 

6. 

30

35

39

43

48

53

58

過ぎし、イベリア的なものに、そしてギターに影響を受けている。これらのユニークな小傑作群がそなえている抗しがたい魅力を、そのような影響がもたらすすぐれた風味は、さらに増しているのである。

スカルラッティの作品を形づくる諸要素を識るにつけ、各ソナタの構成要素、曲の流れ、また趣は、(編曲にあたり)いずれも犠牲にしてはならないものとなってくる。ここで許されたのは、その機能を変えさせぬ範囲において低音を1オクターヴ動かしたり、アルペッジョの形を変えたりという操作のみである。

オリジナルの調のままに編曲されたソナタは——ギターの音高にしたがって——つねに1オクターヴ低く奏でられているとは限らない。なぜなら、スカルラッティのソナタの広い音域と音色変化の志向は、任意なオクターヴ移動を中心して用いることを求めているからである。これはオクターヴ・マニュアル[記譜よりも1オクターヴ高い音を発する“4フィート・ストップ”]およびペダル[下方へオクターヴ補強する]をもつハープシードにおいては、ごく自然になされた方法であった。

ギターの特性にしたがって、いくつかのソナタは原調を離れ、イ、ニ、ホ、トといった一般的調性に移されている。

楽譜中、〔 〕で開んだダイナミックスはすべて編曲者による。

レオ・ブローウェル 訳／濱田滋郎

COMMENT

Almost all the Scarlatti sonatas were unquestionably composed during the composer's later years when he was at the height of his powers. Domenico Scarlatti dedicated his "Essercizi per Gravicembalo" to João of Portugal in 1738; but most of them were composed for the daughter of the monarch, Maria Barbara, later Queen of Spain.

The best copy, in 13 volumes, dates from between 1752 and 1757, preceded by two volumes copied in 1742 and 1749. It should be noted that Scarlatti's manuscripts have all disappeared.

In his "Essercizi", Scarlatti constructs a world of sound reflecting the reality of his own time. The harpsichord, and the organ with its pedals and manuals with orchestral tonalities, and on the other hand the very popular Concerto Grosso with its "solo-tutti" structure, are the bases for this sound-world, quite divorced from "Renaissance" or early baroque.

About 380 of the sonatas were copied in pairs, according to the composer's intentions. This is reminiscent of the practice of coupling two movements in the sonatas "a solo" by the Italian Paradisi, Rutini, Galuppi, Martini and others.

FORM

It would be wrong to attempt to find in Scarlatti's work the formal plan of a classical sonata; but there are nevertheless analogies in structure, formal relationship and thematic conception. Whereas the traditional form is in three sections, Scarlatti maintains a balance between his two sections, including development periods at the start of the second. Contrary to traditional procedure, the final ideas presented in the first section are those which run parallel with the second half. Nor is it to be expected that the opening themes should start the second section (an is customary with German Baroque). This occurs in some sonatas of the first period, called by Kirkpatrick "closed sonatas" - see K-1 (L.366).

The "open sonata" is one where the initial ideas do not open the second section.

Summarising, it can be said that, excluding the initial theme which Scarlatti in general uses in the form of an "opening", the rest of the thematic ideas are developed and periodically re-

presented in nearly all the compositions.

Typical Scarlatti thematic patterns are in general:

- 1 - Generative rhythmic patterns (K.443-L.418). Thematic cells of popular character-predominantly Spanish-with accompaniment (K.544-L.497). Materials derived from the instrumental technique of finger touch (K.178-L.162).
- 2 - Contrasting sections based on clearly differentiated materials (K.206-L.257).
- 3 - The tradition of toccata-improvisation derived from Frescobaldi "K.1-L.366). Free melodic development in Prelude style (K.208-L.238).

INTERPRETATION

The Scarlatti sonatas - derived from the harpsichord - cover an infinite range of colour which nevertheless stylistically respects the tone limitations of the manuals of the harpsichord. We may suggest, in full agreement with Kirkpatrick, a variety of obligatory interpretative elements:

- 1 - Changes of tone colour in well-defined periodic sections.
- 2 - "Echo" dynamics for repeated phrases, whether forte-piano or piano-forte.
- 3 - Scarlatti's finales are not heavily textured, neither are his culminating passages. He finishes with suave unisons or concluding arpeggios and only rarely with a complete chord. This has given rise to much stylistically faulty transcription, for both piano and guitar.
- 4 - In general, the dramatic weight or emphasis is to be found in the development or in the second section, and attains its peak of the central part of the structure. The composer thus follows the principle of the arch (—), which from the time of Gregorian chant despite the perfection of structure in mankind - birth, growth, maturity, decline, death.
- 5 - With many Spanish-type sonatas the sound must accord with folk style.
- 6 - Indiscriminate changes of tone-colour may distort the style. It is permissible to change timbre in repeated phrases where rests are implicit or in cadential phrases with harmonic repose.
- 7 - Changes of tone and "echo" jeopardise continuity, and are not recommended for an organic or monothematic work (K.208-L.238).
- 8 - The structural symmetry of some sonatas should also be reflected in their dynamic scheme (K.146-L.349).
- 9 - Ornamentation is practically essential for the slow sonatas (K.206-L.257), whereas it is either rare or substantial for the rapid ones (K.443-L.418). As we know, ornamentation is of two kinds. There is one cadential type where the chord resolution is "surrounded" and re-affirmed or where it fills the "gap" between notes or big chords.

The second type is melodic ornamentation to bring out some notable climax in line or rhythm or to help to differentiate repeated phrases, and played in place of the "echo" (K.178-L.162).

TRANSCRIPTIONS

The tonal resources of the harpsichord show a resemblance to those of the guitar. Similarly, Scarlatti's stays in Spain and Portugal and the influence on him of the guitar and of Spanish life furnish valuable analogies which add to the irresistible attraction of these small masterpieces, unique of their kind. Understanding the compositional elements of Scarlatti's work, neither the components nor the continuity or intentions of the sonatas have been sacrificed. Merely, some arpeggios have been reduced or the bass changed by an octave without altering its function.

The sonatas which keep their original key are not always played in a low octave - because of the compass of the guitar - since the

wide register and tonal range of Scarlatti make it possible with care to employ interchangeable octave sequences, a natural procedure for the harpsichord, with its octave register and couplers

For the guitar to assert itself naturally it is necessary to transpose some sonatas to the fundamental keys of A, D, E or G.

All the dynamics between brackets [] are suggested by the transcripтор.

LEO BROUWER

COMMENTAIRE

Il est certain que les sonates de Scarlatti furent presque toutes composées dans la pleine maturité de ses dernières années. Domenico Scarlatti présente ses "Essercizi per Gravicembalo" à João de Portugal en 1738, mais la majeure partie furent faites pour la fille du monarque, Marfa Bárbara, qui devait devenir plus tard reine d'Espagne.

L'exemplaire le plus soigné, en 13 volumes, date de 1752 à 1757 et a été précédé par deux volumes copiés en 1742 et 1749. Il faut noter que les manuscrits autographes de Scarlatti ont complètement disparu.

Scarlatti, dans ses "Essercizi", construit un monde sonore qui reflète l'actualité de son époque. Le clavecin et l'orgue avec leurs pédales et leurs manuels de timbres orchestraux et d'autre part le concerto grosso, très populaire, avec sa structure "solo-tutti", sont le point de départ pour la construction de ce monde sonore, qui n'est plus lié par quelque lien que ce soit à la "Renaissance" ou à la première période du style baroque.

Environ 380 des sonates sont copiées par paires, selon l'intention de l'auteur, ce qui nous rappelle la pratique d'accoupler deux mouvements dans les sonates "a solo" des Italiens Pradisi, Martini, Rutini, Galuppi et autres.

LA FORME

Ce serait une erreur de rechercher un plan formel de sonate classique chez Scarlatti, mais on y trouve des analogies, les relations de forme et les idées thématiques. Tandis que la forme traditionnelle présente trois sections, Scarlatti maintient l'équilibre entre deux sections, y compris les périodes de développement au début de la deuxième section. Contrairement au procédé traditionnel, les idées finales présentées dans la première section sont celles qui correspondent parallèlement à la deuxième moitié. Il ne faut pas non plus s'attendre à ce que idées initiales constituent le début de la deuxième section (comme c'est le cas en général dans le baroque allemand). Toutefois, ceci se produit dans certaines sonates de la première époque que Kirkpatrick appelle "sonates fermées" (closed sonata)-voir K-1 (L. 366).

La sonate ouverte (open sonata) est celle dans laquelle les idées initiales n'ouvrent pas la deuxième section. En résumé, nous pouvons dire que, sauf l'idée initiale que Scarlatti emploie en général comme "appel", les idées thématiques restantes sont développées et réexposées périodiquement dans presque toutes les œuvres.

Les dessins (patterns) qui conforment la thématique scarlattienne sont, grosso modo :

1 . les dessins rythmiques générateurs (K.443-L.418) cellules thématiques de caractère populaire - en général espagnol - accompagnées (K.544-L.497), matériaux dérivés de la technique instrumentale du "touche" (K.178-L.162).

2 . les sections contrastées à base de matériaux clairement différenciés (K.206-L.257).

3 . la tradition de toccata-improvisation dérivée de Frescobaldi (K.1-L.366) Développement mélodique libre de la coupe du Praeludium (K.208-L.238).

L'INTERPRÉTATION

Les sonates de Scarlatti - dérivant du clavecin - exposent une

gamme infinie de couleurs qui, au point de vue stylistique, observent les limites de timbre des manuels du clavecin. Nous pouvons suggérer une variété d'éléments d'interprétation de rigueur, qui coïncident exactement avec Kirkpatrick :

1 - changement de couleur (timbre) dans les sections périodiques bien définies.

2 - dynamique de l'écho pour les phrases répétées, comme dans le forte-piano ou le piano-forte.

3 - les finales de Scarlatti ne sont pas chargées et ne sont pas non plus les points culminants : Scarlatti termine avec de suaves unissons ou des arpèges concluants, rarement avec un accord complet - de là tant de transcriptions stylistiquement erronées, tant pour le piano que pour la guitare.

4 - généralement, la densité ou l'effet dramatique se trouve dans le développement ou deuxième section et atteint son maximum dans la partie centrale de la structure. L'auteur est ainsi d'accord avec le principe de l'arc (—), qui organise à travers le centre grégorien la perfection des structures d'après l'homme : naissance - développement - plénitude - décroissance - mort.

5 - dans beaucoup de sonates de coupe espagnole, le ton doit se conformer au style populaire.

6 - le changement irréfléchi de timbre peut déformer le style. Il est permis de changer de timbre dans les phrases répétées où des soupirs sont implicites, comme aussi dans les phrases cadencielles avec repos harmonique.

7 - le changement de timbre et "l'écho" sont dangereux pour la continuité et ne sont pas conseillés pour une œuvre organique ou monothématique (K.208-L.238).

8 - la symétrie structurelle de certaines sonates doit se retrouver également dans sa structure dynamique (K.146-L.349).

9 - l'ornementation est pratiquement indispensable dans les sonates lentes (K.206-L.257) ; elle est par contre rare ou substantielle dans les rapides (K.443-L.418). L'ornementation a deux variantes : comme nous le savons, il y a un type d'ornementation cadencelle où l'on "enveloppe" et réaffirme l'accord en repos, ou bien où l'on remplit le "vide" entre les notes ou les grands accords. Un autre type est l'ornementation mélodique qui cherche à faire ressortir un sommet notable tant rythmique que linéaire, ou qui peut aussi constituer un moyen pour différencier les phrases répétées et que l'on joue au lieu de "l'écho" (K.178-L.162).

LES TRANSCRIPTIONS

Les ressources en timbres du clavecin sont similaires à celles de la guitare. De même, le séjour de Scarlatti en Espagne et au Portugal et l'influence espagnole et de la guitare constituent d'excellentes analogies qui se joignent à l'irrésistible attraction de ces petits chefs d'œuvre uniques en leur genre.

Connaissant les éléments des compositions de Scarlatti, on ne sacrifie rien de ses éléments constitutifs, ni la continuité, ni les intentions de ses sonates. On réduit seulement tel ou tel arpège, ou l'on change la basse d'une octave sans altérer sa fonction.

Les sonates qui gardent leur tonalité originale ne sont pas toujours jouées à une octave grave - en raison du registre de la guitare ., mais l'ample registre et la gamme de timbres de Scarlatti permettent soigneusement des séquences interchangeables d'octave, chose toute naturelle dans le clavecin à pédales - manuels d'octaves et de renforcement (pédali accoppiati).

Il est nécessaire, pour l'affirmation naturelle de la guitare, de transposer certaines sonates aux tons fondamentaux de la, ré, mi et sol comme bases. Les Signes Dinamiques entre parenthèse ont été arrangés par l'éditeur.

LEO BROUWER